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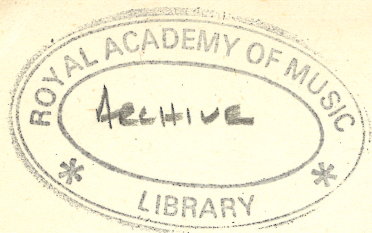


THE  
ROYAL ACADEMY  
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No. 135

September, 1946





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MAGAZINE





Portrait of the Principal  
by Francis Dodd, R.A.

# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 135

September, 1946

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1.



## Distribution of Prizes and Awards

by Dame Myra Hess, D.B.E., D.Mus.

Thanksgiving Windows by Leonard Walker, R.I.  
unveiled

Portrait of the Principal by Francis Dodd, R.A.  
presented to R.A.M.

July 25, 1946

Prize Giving 1946 will surely go down in the history of the Academy as an occasion of more than usual interest.

It might be described as a Drama in three Acts; Act 1, the unveiling of the Thanksgiving Windows; Act 2, the Prize Giving itself; Act 3, the presentation of the Principal's portrait. If this description is allowed the main figures in the cast then emerge: Mr. Leonard Walker, R.I., Dame Myra Hess and Mr. Francis Dodd, R.A., artists three, all working in ways diverse, but with complete unity of purpose enhancing the beauty and enriching the traditions of the Royal Academy of Music.

Dame Myra, the central figure, was heroine. She first appeared in Act 1. Scene: the entrance hall of the Academy; members of the cast including representatives of the Governing Bodies, their ladies, and as many friends as could be accommodated. How appropriate that Dame Myra Hess, who had done so much during the War through music to keep up morale and maintain spiritual equilibrium, should be unveiling the three Stained Glass Windows.

As she stood on the staircase beside the Principal and Mr. Walker, the glowing colour of the windows seemed to recall the warmth of inspiration which she herself had brought into the lives of numberless music-loving people in London when days were rather grim.

In unveiling the windows she simply said:

"These windows, the work of Leonard Walker, R.I., have been erected through the generosity of the late Baron Profumo, a benefactor of the Royal Academy of Music.

"They are a permanent token of thanksgiving for victory and for the preservation of this building during the years of War, 1939 to 1945."

(Mr. Walker provides the Theme of the windows):

"A Figure of Victory is shewn arising with the morning sun of a new era. Having sounded a victorious note on her trumpet she greets the Dove of Peace.

Crowning the side windows are two damsels contributing their music to the chorus of thankfulness.

On the left are the Royal Arms and on the right the crest of the R.A.M.

The upward tendencies of the sun's rays add their share to the general elation.

In the foreground of the three windows landscape is shewn with trees and foliage.

From a flower-bedecked base arise rocky prominences symbolical of the difficulties of life to be surmounted."

Act II. Scene 1 finds us in the Duke's Hall. Students occupy the stage. The auditorium is full, complete with "gallery gods."

A concert of music begins:

SCHUBERT: Quartet Movement in C minor, Op. posth.—Two Violins, Viola and Violoncello. *Allegro assai*.

Nona Liddell, Hugh Maguire, Edward Amos, John Kennedy. (Nona Liddell took 1st Violin in the absence of Ivor McMahon through an attack of mumps; Hugh Maguire taking her place as 2nd Violin.)

BRAHMS: Four Trios for Female Voices, Two Horns and Harp, Op. 17.



1. *Whene'er the sounding harp is heard.* 2. *Come away, death* (the clown's song in "Twelfth Night"). 3. *The Gardener.* 4. *The death of Trenar* (from Ossian's Poem "Fingal").

Horns : Maurice Handford, S. Saville. Harp : Osian Ellis.  
(Mr. Ernest Read, F.R.A.M. conducted.)

Scene II, the same. The Principal appears on the platform to deliver his Report, a speech certainly of greater length than any in "Romeo & Juliet" yet comprehensive enough to indicate that Love's Labour was not lost.

### Principal's Report

Dame Myra, My Lord, Ladies and Gentlemen,

When I invited Dame Myra to present the Prizes this year, she said that she would be very pleased to come, but in view of the fact that a passage was being arranged for her to leave for America, there was some uncertainty as to her being in this country on July 25th. I said that if she would accept my invitation I would take the risk. I was encouraged in this since it happened to be Derby Day when the element of risk was in the air. I am very glad that I did. Here she is—her own warmhearted self—and we are all delighted to have her with us.

We are proud to greet Dame Myra today as one of our most distinguished past students; one who has brought honour to her *Alma Mater* and deservedly has gained the respect, admiration and, I will say, affection of the music-loving public in this country and in many other countries.

Some years ago, when we used to have a morning as well as an afternoon function for distribution of awards, Dame Myra very kindly came. On that occasion she appeared wearing the same sash that she wore as a student and one of the medals she had gained during her studentship. If I remember rightly, the sash was on the wrong side, but I suspect that was done in an impish mood. Properly, today she should have appeared in the full regalia of a Doctor of Music. I would like to take this opportunity of congratulating her publicly on having received recently this high academic distinction of Doctorate from no less than four Universities; London, Durham, Manchester and St. Andrews.

I regret to have to report that during the past Academic Year we have lost by death Mr. Ernest Makower who was a member of the Committee of Management, an enthusiastic patron of music and a benefactor to the Academy. Also, Mr. Jervis Read who served the Academy loyally and well as a Professor of Harmony and Composition for twenty years.

It would not be right to let this occasion pass without referring briefly to three distinguished musicians who have passed on within the same period; namely, Sir Hugh Allen, Mr. Tobias Matthay and Dr. Thomas Dunhill. Sir Hugh Allen did a great work for music and many of us knew him as a kind friend. As a personality he was forceful and dynamic on the one side and intensely human on the other. In my room there hangs a charcoal drawing of Sir Hugh by Sargent. That great artist was not slow to perceive the dual character of his sitter, clearly shewn in the drawing of the eyes, the left eye fierce, the right eye benevolent. That was Sir Hugh and the world of music has reason to be grateful for all that he did.

Mr. Tobias Matthay was associated with the Academy for 50 years as Student, Professor, Fellow and member of the Committee of Management. Mr. Matthay, known affectionately to many of us as "Uncle Tobs" was the outstanding teacher of the Piano-forte of his day. This generation of pianists owes an incalculable debt to him, and of his many distinguished pupils Dame Myra would be the first to acknowledge how much she owes to him musically and personally. He had great human qualities as a man and even to within a very short time of his death his alertness of mind and his almost boyish enthusiasm remain undimmed.

It has been decided to found a Student Fellowship in his memory. This Fellowship will be awarded to a senior student of exceptional ability in the Academy. A public appeal is being made for this purpose. I am glad to say that a generous donation has already been received from the American Matthay Association and it is hoped that a sum will be realized large enough to provide such an award as will include maintenance and assist a young artist in starting a career.



Dr. Thomas Dunhill was an Honorary Member of the Academy and a member of the Associated Board of the Royal Schools. He was a fine musician, a lovable personality and a loyal friend.

Admirers and friends of the late Sir Henry Wood will be interested to know that the Governing Bodies of the Royal Academy of Music intend to arrange a permanent memorial to him in the building.

Sir Henry was intimately associated with the Academy through a long period of years, as student, professor and Fellow, as well as trainer and conductor of the orchestra.

The intention is that, when reconstruction of part of the building can be carried out, special provision will be arranged for the dignified housing of the unique orchestral library so generously presented by Sir Henry. A room containing certain personal effects of great interest to musicians will be a special feature of the new library.

I have to report the following retirements :—

Sir James Jeans, from the Board of Directors, owing to ill-health; Mr. Theodore Holland, from the Committee of Management, but I am glad to say that he will continue teaching in the Academy. From the Professorial Staff Mr. Geoffrey Dunn, Miss Flora Fairbairn and Miss Elsie Horne. I have also to report the retirement of Mr. Kellock, Assistant Secretary and Cashier, and Mr. Southgate, Chief Clerk, both for reasons of ill-health. Mr. Kilby, who was our carpenter, has retired on account of age.

I want to express my warmest thanks to them all for the services they have given to the Academy in their several ways.

I am glad to say that His Grace the Lord Archbishop of Canterbury has become a Vice-President and the Dean of St. Paul's Honorary Chaplain of the Academy.

There has been some shuffling in the Committee of Management during the past few months.

On the suggestion of Lieut.-General Sir Sidney Clive, Mr. Alfred Waley has succeeded him as Chairman of the Committee of Management. Fortunately General Clive remains as a Vice-Chairman, together with Mr. Hugh Fitch. Mr. Moir Carnegie has succeeded Mr. Waley as Honorary Treasurer of the Academy. This important and responsible office has been held by Mr. Waley for 22 years. During that time he has not only given freely of his immense knowledge and experience in financial matters, but has also taken the closest personal interest in the welfare of the Academy as a whole. He will remain Chairman of the Finance Committee.

We are indeed fortunate to have as Mr. Waley's successor as Honorary Treasurer Mr. Moir Carnegie. In him we have not only a man of sound financial judgment, but also one to whom the Academy has come to mean a great deal. Mr. Carnegie is a knowledgeable and discerning patron of the Arts and no mean musician; one of whom it may in truth be said "he goes about doing good."

We are glad to welcome Major-General R. L. Bond as a new member of the Committee of Management.

Several changes have been mentioned, but there is still one that I want to tell you about although, fortunately for us, it will not take place until after the end of next term. I particularly want to announce this pending change myself. I am afraid that it will come as a shock to you as it certainly did to me. It is that after December we shall be losing our Secretary, Mr. L. Gurney Parrott. All I will say now is that I find it difficult to envisage the Academy without Mr. Parrott, who has been with us for some 24 years and with whom my own personal relationship, as well as everybody's in the Academy, has always been and still is of the happiest order.

We welcome the following as new members of the Professorial Staff :—

For Pianoforte, Miss Virginia McLean, Mr. John Palmer; for Singing, Miss Astra Desmond, Miss May Blyth and Mr. Robert Alva; for Viola, Miss Jacqueline Townshend; for Organ, Dr. William McKie, Organist of Westminster Abbey and Mr. Douglas



Hawkridge; for Composition, Mr. Lennox Berkeley, Dr. Paul Steinitz and Miss Barbara Rawling, and for Flute, Mr. Gareth Morris.

I want also to say how pleased we are to have the various members of our staffs back who have been serving during the war.

There is one former member of the Professorial Staff whom we are particularly glad to welcome back to the fold; that is, Mr. Eric Grant who left us to take up the important appointment of Professor of Music in Cape Town University and Head of the Cape Town College of Music where he has done magnificent work.

Whilst I am talking about the staff I would like to congratulate Dr. Douglas Hopkins, formerly my Assistant at St. Paul's Cathedral, on his appointment as organist of Peterborough Cathedral. Fortunately he will still be able to teach for us here.

I have pleasure in announcing a list of prizes which have been established during the year:—

The EDA KERSEY PRIZE for violin, the ARTHUR CATTERALL PRIZE for violin, the STEWART MACPHERSON PRIZE, the VIVIAN LANGRISH PRIZE for Composition of Church Music, the ELSIE HORNE GIFT for a deserving student, the FREDERICK ANDREW KEENE PRIZE for organ, the RAE LEEMING PRIZE for sonata playing, the VIVIAN DUNN PRIZE for orchestral playing and the NORTH LONDON ORCHESTRAL SOCIETY PRIZE.

Here I want to refer to a Prize which I hope will be founded at the Academy for the composition of Viola music, to be known as the LIONEL TERTIS PRIZE. For this purpose a concert will be given at Wigmore Hall on October 2nd at 7p.m. by Mr. Lionel Tertis, the pioneer of Solo Viola playing, together with York Bowen, his former collaborator, and the Zorian Quartet.

We have received several gifts including two new gramophones with amplifying equipment from Mrs. Ernest Makower, sets of gramophone records from Mr. Hilary Chadwyck Healey, a French Horn from Mr. Clarence Raybould, a Portrait by Alma Tadema of Miss Kate Loder, a former student of distinction and also four beautiful music stands from Mr. Alfred Waley.

All these benefactions and gifts I acknowledge most gratefully and would like to assure the donors how much we appreciate their kindness and generosity.

There are two coveted prizes, the awards of which are by tradition announced on this occasion; they are the Dove Prize and the Elsie Owen Prize, both for all-round excellence. I have awarded the Dove Prize to Violet Graham-Williams and the Elsie Owen Prize to Doreen Carwithen.

Just before we all came into the Concert Hall this afternoon, there was a simple little ceremony in the Front Hall at which 3 Thanksgiving Stained Glass Windows were unveiled by Dame Myra Hess. These lovely windows were designed and executed by that distinguished artist and craftsman in stained glass, Mr. Leonard Walker. They are a permanent token of thanksgiving for Victory and for the preservation of this building during the years of war, 1939-45.

There is a touch of romance about these windows. I am a great believer in the effect of beautiful things on the minds of young people. My friend the late Baron Profumo knew this and, just before his death, gave me a substantial sum of money to mark our personal friendship and said that I could use it for anything I liked to beautify the Academy.

These windows were designed and the work carried out in faith some two years ago. The idea of having them to mark our gratitude, should the building be preserved, was conceived at a time when the raids were still on. Secretly, at a very late hour one night, I got my friend Mr. Walker to come. I shewed him the site. He readily understood the idea that was in my mind and got to work at once.

I am sure that Baron Profumo would have approved the idea and been pleased with the fine sense of dignity and quality which these windows give to the building.

Mr. Walker is here, and on behalf of the Academy as well as for myself I thank him and congratulate him on his brilliant and masterly piece of work.



Now to come to the musical work of the Academy.

I will say at once that the past year has been one of ceaseless activity, of boundless enthusiasm and remarkable achievement in all its branches.

As I predicted last year, we have become rather like the Old Woman in the Shoe and, indeed, have had to refuse literally hundreds of applications for studentship. It is physically impossible to take any more students until September, 1947. This I know has caused disappointment to many, but it has the advantage that we have been able to be much more selective at the Entrance Exams than ever before in our history. This should make for a still higher standard of work.

It is natural that the more spectacular sides of the work such as the orchestra, opera etc., should come under general notice. I want to stress the fact that without the soundness and quality of the individual tuition that the students receive, the collective work could not reach the high standard achieved. When I attend the rehearsals and concerts of the First Orchestra, I often think how fortunate we are to have Mr. Clarence Raybould in charge. Under that great orchestral trainer and conductor Sir Henry Wood, the First Orchestra reached a very high standard, and Mr. Raybould has maintained that standard. As with Sir Henry, so with Mr. Raybould, the students enjoy their work and profit abundantly.

The Second Orchestra, and the Choral Class have both worked magnificently under the direction of Mr. Ernest Read.

This week we have had evidence of the vitality and healthiness of the Opera Class in the performance of *Sister Angelica* and *Gianni Schicchi* which have been conducted by Mr. Robert Ainsworth and produced by Miss Dorothy Pattinson, both of whom have thrown themselves heart and soul into the production of these operas.

Chamber Music under the paternal direction of Mr. Herbert Withers is a subject to which we give increasing attention in the Academy. I am a believer in the study of it and I rejoice to feel that music lovers of this country, particularly the younger ones, are appreciating it more and more.

In the Speech and Drama Section there are some 50 students who have worked indefatigably. Under the inspiring guidance of Miss Rose Bruford, they gave a most artistic and enjoyable performance of *The Blue Bird*. These students have had the great privilege of three visits this term by the Poet Laureate, Dr. John Masefield, who proved to them what mental stimulation is to be derived from Story-Telling which he encouraged them to study as an art. Dr. Masefield, on his first visit, told stories to the students in a fascinating way. He then sent me sketches of stories and said that if the students liked to prepare these he would willingly come and hear them. He has done so twice and obviously has enjoyed his visits. Yesterday he brought with him Mr. Walter de la Mare.

I have always thought it important that past students should be encouraged in every way to come to the Academy as often as possible. The social meetings which are held by the R.A.M. Club help enormously in this way and preserve the family feeling. During the year under the Presidency of Mr. Frederic Austin and with the help of the Honorary Secretary, Mr. Leslie Regan, the Club has flourished. Many past students of high distinction have performed at the social meetings: this they have done willingly for the love of their old school.

I like to take the opportunity on this annual occasion of expressing my personal thanks to the Governing Bodies, to the Vice-Principal, the Secretary and the Lady Superintendent for all the help and encouragement that I receive. Mrs. Rawlins has continued her guardianship of the students in her own inimitable way. Dr. Thatcher, Mr. Parrott and I are a happy trio and work constantly in committee dealing with day to day problems and academic policy. I could say a great deal that would make them blush, but all I will say is that they are a great strength and stay to me.

I want also to thank the professors and all the members of the various staffs which serve the Academy so well. Most of us are conscious of the difficulties of catering at the present time. We are fortunate in having Mrs. Dixon as Manageress of the Catering Department and I am sure that the consensus of opinion would be that bread or no bread, we are well fed.



Finally I congratulate the students upon their consistently good work and their cheerfulness of spirit. I wish them all the happiest of holidays.

After the Principal's Report an imaginary curtain is rung down across the stage. Hurried movements go on behind.

Scene III. Dame Myra, carrying in her arms a bouquet presented by a young lady of tender years, now occupies the central position on the platform and is supported by the Principal, Alfred J. Waley, Esqre. (Chairman of the Committee of Management), Viscount Moore, Lieut. General Sir G. Sidney Clive, Sir Robert Waley Cohen, H. S. Goodhart-Rendel, Esqre., Lieut. Colonel W. Loudon Greenlees, Messrs. Hugh B. Fitch, Moir Carnegie, H. P. Chadwyck Healey, C. W. Holliday.

Dr. R. S. Thatcher (Vice-Principal) announces the Prize Winners who file past Dame Myra receiving their awards from her, also gracious, appreciative words. Many of these Prizes and Scholarships she herself had won as a student.

Speech by Dame Myra Hess :—

"The Principal has just offered me a whisky : he thought I looked a little nervous, as if I was at a Fortnightly.

"First of all I should like to send a message of sympathy to Mr. McMahon because I had mumps once in Chicago. It was intensely painful with extreme distortion, but I did have great compensation, I had time to study the Brahms B flat Concerto; I only hope that he will have a chance to study his Brahms Concerto.

"I am always happy to come back to my old School, a place for which I have a very great affection. It reminds me pleasantly of when I was a student myself in a white dress and red sash, and on the right shoulder.

"This is my last public appearance before revisiting America. I was due to go there at the beginning of the war, but I found that there was a job of work to do in this country.

"It is very good to hear from the Principal in his message that the Academy is in such a flourishing state and has so much talent and enthusiasm. I want, if I may, to congratulate the Academy on having kept going during the war. It was an example of that British imperturbability which puzzles the foreigner, but which gains us deep respect. The policy of carrying on at all costs was fully justified and moreover it was an example of fortitude of which this country may well be proud.

"I am always rather nervous of giving advice, thinking perhaps that I need it myself; but if I were asked to give a little friendly advice to the present students, I would say :—

Aim at the highest possible standard,  
Be prepared for hard work,  
Be selfless in your devotion to your art,  
Take your work seriously but enjoy it to the full,  
Keep a sense of fun and remain normal human beings.

"I am not going to make a long speech. I am going to wish the Academy continued success and prosperity and with affection thank the Principal for asking me to come here today."

Act III. Scene, the same. An Easel, partly concealed, appears on the stage.

Mr. Waley presents portrait of the Principal.

He said :

"A particularly pleasant task falls on me today. It is to receive from the donors a wonderful portrait of the Principal, painted by Francis Dodd, the Royal Academician. The subscribers to this picture include members of the Board of Directors, of the Committee of Management, of the General Staff, Professors, and many of our most distinguished students.

"I could say much about the Principal, but I had better be careful, because butter is rationed and I must not give him



too large a pat on the back! This I can say. The picture will find a happy resting place on the walls of the Academy and remain for all time a striking tribute of the affection and regard which is felt for the Principal by all those with whom he is brought into contact, who have the pleasure of his friendship, and above all by the students whose welfare and happiness are nearest to his heart."

Mr. Waley then unveiled the picture and accepted it on behalf of the Academy. There were rounds of applause from the audience.

The Principal replies :

Referring playfully to the circumstances in which the portrait came to be painted, he said :

"The arch-conspirators in the plot were Mr. Waley and Mr. Moir Carnegie. Not a word to me. They made their own arrangements, quite elaborate arrangements, and suddenly discovered that if they wanted a portrait of me they would have to let me in on their plot!"

He then described a luncheon party, which included his friend Mr. Francis Dodd, and how the conversation turned to portrait painting. The plot was revealed: "We want you to have your portrait painted and Mr. Dodd is willing to do it."

The Principal added with what zest he had enjoyed sitting for the Artist (20 or more times) in the familiar surroundings of his own room at the Academy, with the piano as a background.

He concluded with these words :

"I am very touched that this should have been done and that the idea should have been in the minds of my friends and that they have so generously contributed. I am very proud that the portrait will be in this building together with those of my predecessors. It is to me a token of friendship, and friendship to me is one of the best things in the world. Mr. Waley, I accept this from you with very great pleasure and I present it to the Academy with equal pleasure. I would just like to add that it is the first time that I have been given a handsome thing one minute and told the next minute that I am to give it to somebody else!"

A Vote of Thanks to Dame Myra Hess was proposed by Mr. H. S. Goodhart-Rendel (a Director of the Academy) who said :

My Lord, Ladies and Gentlemen,

"It is my privilege, as you have heard, to move a vote of thanks to Dame Myra Hess and say how proud we all feel of our connection with an Academy that possibly may go down to history primarily as having been her old school.

"The fine arts have struggled through another of these wars; of most of them one cannot say more than that they have struggled through somehow and are struggling somehow with the equal problems of the present peace. But music is on the crest of the wave; never has that art had more lovers than at the moment. This might not have been so in this country—who can tell if it would?—were it not for a certain interview that Dame Myra Hess had with Sir Kenneth Clark about seven years ago, at which both decided that at the National Gallery the fine arts should no longer be dumb. The effect of that throughout the country has been quite enormous, as everybody here knows. Well, we salute Dame Myra, not only as a great artist, but also as a saviour of music in times of peril. We cannot say more than that and we thank her very much indeed for coming to what we rejoice to know is to her an intimate family party.

"All those who have received prizes will be proud to have received them at her hands.

"I put now to the meeting a vote of thanks to that very great artist and great friend of the Academy, Dame Myra Hess."

Prolonged Applause. When the "curtain" had fallen for the last time the National Anthem was sung.

Afterwards in the Theatre during Tea numerous friends had the opportunity of meeting Dame Myra.

The Portrait was on view, also a book containing Donors' signatures which the Principal will keep as a personal memento of the occasion.

M.C.



## Concerts

ORCHESTRAL CONCERT—June 14, conducted by MR. CLARENCE RAYBOULD. Concerto in E flat (Emperor) for Piano-forte and Orchestra, *Beethoven* (Bryan Balkwill); Concerto (in one movement) for Violin and Orchestra, *Ronald Smith* (Colin Sauer); Concerto in D for Violin and Orchestra, *Brahms* (Nona Liddell); Symphonic Variations for Pianoforte and Orchestra, *Franck* (Maisie Balch).

CHAMBER CONCERT—June 17—Suite for Flute, Violin and Harp, *Eugene Goossens* (Henry Messent, Hugh Maguire, Osian Ellis); Sonata in E for Pianoforte, *Beethoven* (Olwen Liddell); "The Loreley" *Liszt* (Kathleen H. Batton); Three Nocturnes, for Piano, Violin and Cello, *Ernest Bloch* (Joan Hughes, Ernest Scott, Sheila Dunbar); Quartet in F minor for Two Violins, Viola and Cello, *Beethoven* (Sydney Humphries, Kathleen Eastes, Marjorie Lempfert, Oliver Vella).

CHAMBER CONCERT—July 1—Trio in B flat for Piano, Clarinet and Cello, *Beethoven* (Margie Ley, William C. Greenhalgh, Alexander Kok); "Love's Pilgrimage," Three Songs with acc. for Piano, Two Violins, Viola and Cello, *F. Austin* (Dorothy Jordan); Trio in E flat for Piano, Violin and Horn, *Brahms* (Graham Stubbs, Hugh Maguire, Maurice Handford); Quartet in E flat for Two Violins, Viola and Cello, *Mozart* (Eva Gruenbaum, Maureen Flinn, Mary Long, Elizabeth Hayden).

SECOND ORCHESTRA—July 19, conducted by MR. ERNEST READ and members of the Conductors' Class: David Cutforth, Alan Jellen, Rita Sharpe. Suite—"The Gods go a-begging" *Handel-Beecham*; Symphony in B flat, *Schubert*; "Elegie" for Cello and Orchestra, *Fauré* (Elizabeth Hayden); Overture "Hansel and Gretel" *Humperdinck*; Concerto in B flat for Piano and Orchestra (1st movt.) *Beethoven* (Vivienne Smith); Air "I know that my Redeemer liveth" *Handel* (Pamela Wardle); "On hearing the first cuckoo in spring" *Delius*; Suite "Casse-Noisette" *Tchaikovsky*.

## South African Impressions

W. H. Bell and some others

By Eric Grant

Poets have described from time to time the feelings of the wanderer returning from abroad and have put them into elegant English that scans. The difficulty that the repatriate who is writing this article finds is the opposite, to sort out of a chaotic memory impressions of a South African School of Music that will interest R.A.M. students past and present.

But before I begin to try, I must seize this chance of saying what a queerly exciting moment it was for me to walk once more up the Academy steps and into the Hall (Shades of Hallet and Charlie, I thought!), and how touched I was by the warm welcome everybody gave me, from Sir Stanley down through the long hierarchy to the Ship's Boy.

Twenty-five years before my family and I sailed for Cape Town, another Academy man had become the first Director of the S.A. College of Music. W. H. Bell undoubtedly has done more for the music of South Africa, and of Cape Town in particular, than any other man. I only knew him when he had become, as years go, an old man—he could never have grown old in any other way—but I can well imagine what his enthusiasm for the best, and hatred of the spurious, in literature and music and in life itself, must have meant to generations of students.

One does not say often say, quite shortly, that so-and-so was a good man: Bell was, and at the back of it all his impatiences and sometimes perhaps, wrong-headedness, there was a fine large-heartedness as well. He was generous to a degree, and was kind in all sorts of ways to me personally, especially in that, although I am quite sure he did not agree with many things I did in College, he never interfered, even by the cock of an eyelid. When in 1919 the College was taken over by the University of Cape Town, Bell became the first occupant of the Chair of Music, and I think it may fairly be said that the University side of his work was often irksome



to him, with its round of Committees, Faculty meetings and Senates and the rest. For Bell had no patience with the merely academic in music or anything else (some of his scarifying remarks on Doctors of Music would burn this paper if I wrote them!), and the slowly grinding mills of University procedure were excessively trying to one of his mercurial temperament. During his last years in College, therefore, his mind was largely occupied, and his hands often indeed with the actual building, of the Little Theatre, which he inaugurated with a performance of *Figaro*, and which has since been one of the chief assets of the Speech-training and Ballet departments of the College.

It will easily be imagined that the reign of Bell made it difficult for anyone to follow in his train, and after his retirement there was a hiatus, the fortunes of the School sagged, and when the present writer arrived on the scene three years later, there was plenty to be done in the way of prodding the apathetic and "bating the lazy ones on wid a stick," not to mention the cleaning out of certain Augean stables. But by hard work on the part of everyone, Office staff, Teaching staff and Students, we managed between us gradually to build it nearer, if only a little bit, to the heart's desire. The Staff, especially, responded marvellously to anything that was asked from it, and no Director could have had more loyal co-operation than I had from almost every member of it.

So I found a lively Speech-training and Dramatic Department, an excellent Ballet School, which still does, I think, the most technically accomplished work in College under Miss Howes, a born teacher if ever there was one. (But it does need its own house! Never shall I forget the shrieks of fury from the Office when the Ballet Class overflowed from its own quarters and cascaded over the non-terpsichorean floors of the College!)

As for the purely musical part of the School, there was a fair standard among the pianists, but the less said about the rest the better. There were two or three fiddlers of promise, but of Chamber-music there was none at all. On looking back, I do think that at first it was one of my chief troubles to get people to do things together, instead of wanting to be soloists the whole time.

Apart from the Orchestra, which played together (in one sense, at any rate) once a week, there was no concerted music. However, by dint of work and arrangement, we got trios and quartets going, and were able later to perform such things as the Brahms Quintet, Op. 34, the Sibelius *Voces Intimae* and the Shostakovitch Quartets, as well as many more conventional examples. We had the luck, too, to discover the presence in Africa of a teacher of Class-singing and School-music who knows how to get the best from a Choir, Miss Stevenson, an old student of the rival, or sister, Royal School, the R.C.M. Another step towards concerted music and another spot of tonic for the *esprit de corps* of the School.

And now for the Gossip Column. It was great fun to greet annually the Royal Schools Examiners who arrived in Cape Town. To our fireside came at one time or another, Spencer Dyke, Percival Driver, Leslie Regan, Fred Moore and John Pauer from the R.A.M. ; and Freda Swain, Arthur Alexander, Herbert Fryer and John Snowden from another place, as they say in the Commons. Several of these were kind enough to give recitals to my Students ; and John Snowden was a regular member of my orchestra for about three months, and quite a useful one, too !

It was gratifying to find four old Academy people on the Staff when I arrived in Cape Town; Nella Rainier (Piano), Winifred Leffler and George Tobias (Violin), the latter being conductor of the S.A. Broadcasting Co. and John Spink (Viola). Later we appointed Editha Braham as Violin teacher, and Gladys White (whose professional name is now Gladys Melville), who proved herself an enthusiastic and popular teacher of Singing. Lionel Bowman was also with us for a while.

Many readers of an older generation will remember Ivy Angove and her delightful husband, Ken Holme-Barnett, whose farm near Stellenbosch has been for years one of the places that overseas examiners loved to visit. Miss Angove rarely plays her violin in public nowadays, but when one hears her, it is impossible not to recognise "an ampler ether, a diviner air" in her playing than one generally hears in South Africa.



A great number of my own working hours in College, apart from administration with its endless details, University meetings, (when I couldn't dodge them) and business affairs generally, were given up to the training of the various Teachers' Courses. Since one of the primary needs of musical South Africa is for a constant supply of School Music-teachers who are all-round musicians, I thought it my business to apply myself to this interesting, if not very spectacular work. I hope that if the Editor approves, I may be allowed to discuss this in a later article.

## The Professorial Staff

OXFORD UNIVERSITY—DR. J. A. WESTRUP has been appointed as from January 1, 1947, to the Heather Professorship of Music in succession to the late Sir Hugh Allen.

MR. ERIC GRANT, until recently Professor of Music and Dean of the Faculty in Capetown University and Director of the South African College of Music, has returned to England and resumed his teaching at the R.A.M.

## Drama

The Dramatic Performance on July 17 took the form of competition for the Howard de Walden Gold Medal and was arranged and produced by Miss Rose E. Bruford assisted by Paula Crouch as General Manager and Elizabeth Roberts and Sheila Brown as Stage Managers. The programme comprised *The Trojan Women* of Euripides in Gilbert Murray's translation, *Scenes from The Women* by Claire Booth, *As You Like It*, and *Call it a Day* by Dodie Smith, and Act III of *The Kingdom of God* by Sierra in the English version of H. and H. Granville Barker. The Adjudicator was Miss Mary Hinton, who awarded the medal to Brenda Gregston.

## Opera

The performances on July 23 and 24 comprised two one-act opéras of Puccini, *Sister Angelica* (for female cast) and *Gianni Schicchi*. These are from the "Triptych" of operas which was performed in its entirety at the R.A.M. a few years before the war. The English version of the former is by Herbert Withers and of the latter by Percy Pitt.

The work of the whole cast showed appreciation of the opportunities which the works afford and an orchestra of 55 players realised the picturesque colouring of the score. Production was by Dorothy Pattinson and the Conductor Robert Ainsworth.

## Births

SANDS—On March 4, 1946, at 81, Nimrod Road, S.W.16, to Sheila (*née* Cree, formerly of Camperdown, Maidenhead), wife of William Sands, a brother for Robin.

NOWLAN—On March 12, 1946, to Edna (*née* Howard) wife of Leonard Malcolm Nowlan, a son—Howard Malcolm.

GLANVILLE—On June 13, to Cecil (*née* Tindall) and George Glanville, a son—Ranulph.

DEMUTH—On June 14, to Marjorie (*née* Hardwick) wife of Norman Demuth, a daughter.

DERI—On August 2, to Isabella (*née* Barker), wife of Clifford Deri, a son—Colin Evan.

COLQUHOUN—On June 23, to Helen (*née* Piena) wife of R. S. Colquhoun, a daughter—Frances Ithell.

## Marriages

DODDS—BISHOP—On April 30, at Holy Trinity Church, Berwick-on-Tweed, Dorothy Primrose Dodds to Major Stanley Victor Bishop, M.C.

MARCAN—BULL—On July 6, Mary Marcan to Captain Donald Bull.



## In Memoriam

### William Henry Bell, F.R.A.M.

Professor Bell, whose death occurred on April 13, was born at St. Albans in 1873. Elected Goss Scholar at the R.A.M. in 1889, he became one of the most distinguished students of his day and was appointed Professor of Composition in 1903. He later went to South Africa to become Principal of the Cape Town School of Music and Professor of Music and Dean of the Faculty in the University there. His output in the field of Composition was extensive and important. Some examples were broadcast by the B.B.C. Northern Orchestra in August 1943 to celebrate his 70th birthday. An article by Mr. Eric Grant (his successor in South Africa) appears on page 73.

### Frederick A. W. Docker, F.R.A.M.

June 6

Elected Associate : 1878. Fellow : 1898. Professor of the Organ 1913-1924.

Mr. Arthur MacDonald writes :—

"An old and distinguished student and Fellow of the R.A.M., Mr. Docker passed away peacefully in his sleep in my house yesterday at the ripe age of nearly 94.

"A pupil of Joseph (afterwards Sir Joseph) Barnby, he succeeded him in 1871 as Organist and Choirmaster of St. Andrew's, Wells St. London, conducting its famous daily Cathedral services for the long period of 50 years. He was the first conductor of the Handel Society on its formation in 1882 and also conducted the Kyrle Society's choir."

## R.A.M. Club Social Meeting

There was a wealth of artists on July 19 to provide a most interesting programme of music for the Club. The actual number was seven : a wind quintet consisting of Gareth Morris (flute) Leonard Brain (oboe) Sidney Fell (clarinet) Thomas Wightman (bassoon) Dennis Brain (horn). They began with three very racy pieces by Ibert and a quartet for Flute, Clarinet, Bassoon and Horn by Rossini which showed excellent ensemble and brilliant virtuosity. Henry Cummings, accompanied by Myers Foggan, sang Boyce's *Song of Momus*, Norman Fulton's *O mistress mine*, two of Somervell's *Shropshire Lad* songs and Parry's *Love is a bable*, a group which formed a good contrast to the concluding item, *Kleine Kammermusik* by Hindemith.

All the seven artists said how nervous they were (the Duke's Hall has this effect on people—increasing in strength from "Fortnightlies"). So far as the audience was concerned this was a good thing—the quality of performance was outstanding and the applause nearly an adequate expression of enthusiasm. It was a pleasure to observe it pass from a polite *mf* to something between *f* and *ff* at times.

L.R.

## Notes about Members and Others

MR. MARTIN TEASDALE BURKE was appointed a member of the Music Staff of Stowe School, Buckingham on his demobilisation from the R.A.F. last January.

MR. NORMAN DEMUTH has received news that his *Overture for a Festive Occasion* was used regularly as an Interlude during the Australian tour of *Les Ballets Russes de Col de Basil* 1939-40, and that the score and parts were destroyed by enemy action at sea in transit to U.S.A. His *Serenade* for Violin and Piano was played on *Radio Nationale de France* on June 8.

MME. ELSIE HORNE recently adjudicated at Stratford (Composition) and at North London and Wanstead Festivals (Piano). Chappell's are about to publish two new books of piano solos by her.

MISS HELEN BARRETT recently gave a concert at the Queen Elizabeth Grammar School, Atherstone, and—under the auspices of the Lichfield and District Society of Arts—a series of lecture-recitals which included an exhibition of interesting old instruments from the Midland Institute Museum.



MR. NOEL V. HALE sends a syllabus of his *Review Period* which he, as Organiser of Instrumental Music to the Bournemouth Education Authority, held there during July. In addition to concerts by Senior, Junior, School and other Orchestras and Classes, an address was given on July 24 by Dr. Mosco Carner. At a Parents' Meeting discussion relating to instrumental music was invited. A very comprehensive scheme of classes in all grades is provided for future organisation.

MR. JOHN BOOTH's *Florian Lady Singers* maintained their unbroken record of first prize successes when they competed at the Brighton Festival on June 26. Dr. Herbert Howells adjudicated and spoke most highly of the choir's artistic work. In June Mr. Booth adjudicated at the Buxton Festival for the "nth" time and in a similar capacity officiated at the Brighton Festival, June 15—22, hearing over a thousand competitors.

MR. MYERS FOGGIN has been appointed Director of Music at Toynbee Hall. He is also resuming his conductorship of the People's Palace Choral and Orchestral Society which begins rehearsals again in September.

MR. HUGH MARCHANT, back from Nigeria, where he was A.D.C. to the G.O.C. since January, 1945, has now been appointed organist at St. Mary's, Bryanston Square and also teacher of Class Singing at Queen's College, Harley Street, in succession to Dr. D. Hopkins.

MR. MONTAGUE PHILLIPS is resigning the organistship of Esher Parish Church which he has held for upwards of 30 years.

MR. PHILIP HATTEY made his first broadcast since his release from the Royal Navy on June 18 in the Home Service, and has recently performed in concerts for the Arts Council at Malvern, Hereford, Kidderminster and Street.

MISS HELEN PIENA (Mrs. Colquhoun), who is supremely glad to have now returned to London, sends us an interesting account of the work she did during the year she was in Calcutta. It included weekly recitals for ex-P.O.W., others for Red Cross and at R.A.F. leave centres and two hour classes a week in rudiments, harmony and musical appreciation sponsored by Army Education authorities. She was also Director of European Music for Calcutta station of All India Radio and broadcast talks and piano recitals. Her contacts included Manuel Frenkel (who was playing for London Ballet in India) Terence Lovett, John Burden and Rupert Goldhawk (an R.C.M. clarinettist) who broadcast several recitals of Chamber Music.

## New Publications

Education for Music—*A skeleton plan of research into the development of the study of music as part of the organized plan of general education.*—(O.U.P.) Noel V. Hale

Vocal Vibrato, Tremolo and Judder (O.U.P.) F. C. Field-Hyde.

## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance



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